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LA JEUNESSE, BY HERBERT ADAMS

## RECENT ACCESSIONS AND NOTES

**R**EARRANGEMENT OF THE GALLERIES.—Gallery 20 is now used for the exhibition of certain of the contemporary American pictures belonging to the Museum, exclusive of the paintings in the George A. Hearn Collection. Here will be found on the north wall the Portrait of Henry Irving, by Whistler, Nocturne in Green and Gold, and the small portraits, A Lady in Gray and the Portrait of Edward G. Kennedy, all by the same master, and two pictures by A. P. Ryder, The Curfew and The Smugglers' Cove. In the center of the opposite wall is The Hermit, the painting by Sargent which the Museum has just bought. On the east wall will be found Shooting the Rapids—Saguenay River, the last painting by Winslow Homer, the same artist's Gulf Stream, Padre Sebastiano, by Sargent, and Madonna, by Gari Melchers, exhibited here for the first time since its purchase by the Museum. Among the pictures on the west wall are Sargent's Portrait of Chase, Chase's Portrait of a Lady in Black, Homer Martin's View on the Seine, and Up the Hudson, by George Bellows, the last given in February by Mr. Hugo Reisinger.

**PAINTINGS ADDED AND LENT.**—A painting entitled Christ in the Desert, by Moretto da Brescia (Alessandro Bonvicino), 1498–1554, has recently been purchased, and is now exhibited in Gallery 30, Floor II. Moretto, the teacher of Moroni, was himself the strongest and most original of the Brescians, a man of marked power and individuality. The Christ in the Desert dates from this important master's early period, according to Dr. J. P. Richter, and is an unusual work of great originality. It is on canvas and measures 18 x 21 $\frac{3}{4}$  inches. Christ is represented seated in a landscape of rocks and sparse foliage, and about Him are birds, animals, and fantastic beasts, appearances evoked by His fast, or symbolic of the temptations He overcame.

The Museum has purchased out of the income from the Wolfe Fund an excellent and characteristic example of the art of Franz Lenbach, the Portrait of Professor Emerson, painted in Munich in 1894. The sitter, wearing a black felt hat and black coat, is shown seated, three-quarters length, with his hands resting on his cane, against a black background. Lenbach

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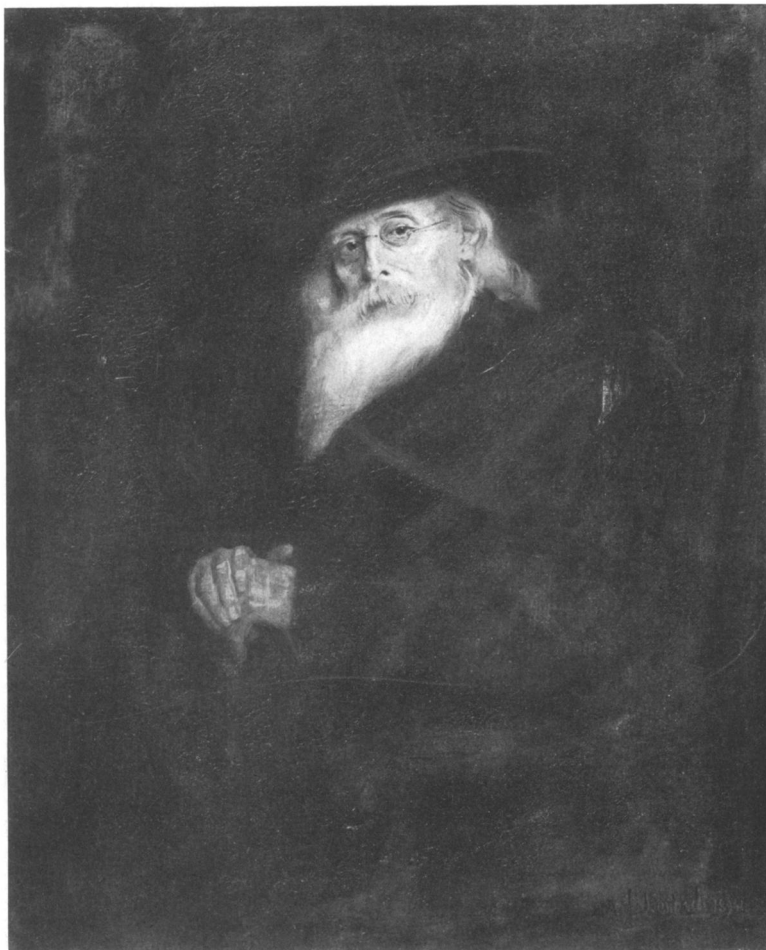
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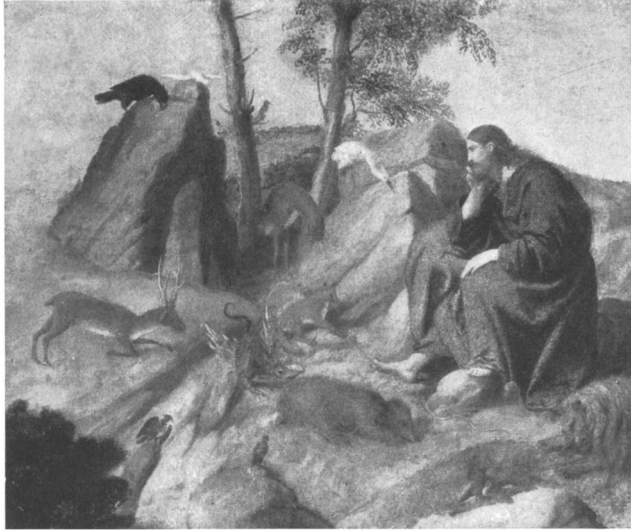
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PORTRAIT OF PROFESSOR EDWIN EMERSON  
BY FRANZ VON LENBACH

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CHRIST IN THE DESERT

BY ALESSANDRO BONVICINO, CALLED MORETTO DA BRESCIA



JUDITH WITH THE HEAD OF HOLOFERNES

BY LUCAS CRANACH

(1836-1904) was a forceful portraitist of unusual interpretative skill. For him, indeed, only the face was important; he treated everything else as accessory.

The picture will eventually be placed in Gallery 18.

A very welcome loan—a picture by Pierre Puvis de Chavannes, *A Child Gathering Apples*—has been received from Mrs. Charles Du Pont Coudert, and has been hung on the north wall in Gallery 21, where it may easily be studied in comparison with *Le Chant du Berger* by the same artist. The picture was painted in 1893, in the artist's seventieth year, and admirably exemplifies the masterly abbreviation which his work attained in its late development.

B. B.

**JUDITH AND HOLOFERNES, BY CRANACH.**—A painting by Lucas Cranach, entitled *Judith with the head of Holofernes*, was purchased by the Museum at the sale of the collection of the late Robert Hoe. Certain repaintings have been removed from the panel since its acquisition, and the picture is now on exhibition in Gallery 34, Floor II. Of these repaintings the most disfiguring was on the head and neck of Holofernes. Owing to the fastidiousness of some previous owner the beard had been enlarged to hide the severed neck; but when this was removed, the original paint beneath was found in good condition.

Several variants of this picture are in existence, the best known and the most beautiful of them in the Vienna Gallery. The composition of this is similar to ours and the model is the same—a sleepy-eyed little German lady who served for so many of Cranach's figures, be they the Virgin or Venus or Judith. The position of the hand is varied, however, and she is clothed differently. Both pictures are signed with the winged serpent, the crest granted the artist when he was ennobled in 1508 by the Elector Frederick the Wise, but neither is dated. It is probable that the Museum's picture is the later.

After this month *Judith with the head of Holofernes* will remain in Gallery 34, where a portrait by Cranach, *An Electoral*

*Duke of Saxony, and a Madonna and Child* attributed to him are already hanging.

**THE LIBRARY.**—The additions to the Library during March were one hundred and twenty-four volumes: by purchase forty-nine; by gift seventy-five.

The names of the donors are Mr. Edward D. Adams, Mr. Henri Baudoin, Mr. John H. Buck, Mr. August Gerber, Mr. George A. Hearn, Miss Florence N. Levy, Miss J. P. Schenkl, Mr. P. F. Schofield, Messrs. Tabbagh Brothers, Miss Anna Murray Vail.

Three hundred and eighty-eight photographs were added to the collection.

The number of readers was seven hundred and forty-two. The photograph collection was consulted by eighty persons.

For the information of those interested in the study of netsukés, a collection of which has recently been presented to the Museum, attention is called to a comprehensive work in the Museum Library on this subject by A. Brockhaus. The volume contains three hundred and twenty-five illustrations (of which fifty-three are colored) of netsukés, a bibliography of works relating to Japanese art, and a list of the artists who made netsukés during the seventeenth, eighteenth, and nineteenth centuries, with many of their signatures. A number of the books mentioned by Brockhaus in his bibliography are also to be found in the Library.

Commemorative of the Exhibition of American Painting held at the Royal Academy of Arts, Berlin, in 1910, there has been published a folio volume of *Masterpieces of American Painting*, with an introduction by Christian Brinton. The work contains fifty-five photogravures after paintings by the fifty painters represented.

A new work in two volumes on *British Portrait Painting at the Opening of the Nineteenth Century*, by M. H. Spielman, illustrated with one hundred and thirty-one photogravures, has lately appeared, and treats of native-born painters in chronological order. Painters of foreign birth who are commonly regarded as belonging to the British School have been omitted.

Both of these works are in the Library.

PORTRAIT BUST, BY HERBERT ADAMS.—  
In the History of American Sculpture, Lorado Taft, in describing portrait busts executed by Mr. Adams, says:

“In sculpture, though the productions of the specialist are eagerly sought, it is perhaps fortunate that the requirements of study and the exigencies of professional life widen the general scope rather than develop any particular line of work. The opportunities which come are seldom exactly what the practitioner would himself have chosen, and even when an artist is granted absolute choice, he not infrequently mistakes his own powers—as he may have done in his original choice of a profession. With chances thus moderate the average sculptor is content to work out his own salvation on such lines as offer, trusting for reward in the calmer joys of the studio rather than in an exalted reputation.

“Occasionally, however, there is a happy

concurrence of aptitude, training, and opportunity leading to distinct and unusual achievement. In Mr. Herbert Adams the whole fraternity recognizes a master almost unequaled in a certain form of sculpture as rare as it is exquisite—the creation of beautiful busts of women.

“Mr. Adams’s busts are conceived as works of art, complete in themselves, as bust portraits are conceived by good painters. The face is emphasized as the center of interest, and other parts accentuated with diminishing force according to their distance from this focal point.

“It is in his choice and treatment of these heads that Mr. Adams reveals his true personality. It is as impossible for him to represent what is ungracious and unrefined as it is for him to be crude in workmanship. No man could hold such lofty ideals as are his unless he were of the most sensitive and sympathetic fiber.”

